

MUSIC - UNIVERSITY OF TORONTO



3 1761 07904139 8

Wagner, Richard
[Der Ring des Nibelungen.
Die Walküre. Wotan's Abschied
von Brünnhilde und Feuerzauber;
arr.]
Die Walküre

M
13
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MRS. W. E. BENNETT

SCHOTT'S WAGNER EDITION

Für Orgel

Die Meistersinger von Nürnberg

	n. M.
Vorspiel (Ouvertüre) (E. H. Lemare) . . .	2 —
do. do. (W. J. Westbrook) . . .	1 20
do. zum III. Akt (E. H. Lemare) . . .	1 —
do. do. (F. Lux)	1 —
Choral a. d. I. Akt (A. Hänlein) . . .	— 50
Chor: Wach auf, a. d. III. Akt (A. Hänlein) . . .	— 50
Marsch (W. J. Westbrook)	— 50
Quintett (W. J. Westbrook)	— 50
Walthers Preislied (R. Coss-Gustard) . . .	1 —
do. (W. J. Westbrook)	— 50

Das Rheingold

Walhall (E. H. Lemare)	2 —
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Die Walküre

Walkürenritt (E. H. Lemare)	2 —
Wotans Abschied und Feuerzauber (E. H. Lemare)	2 50

Siegfried

Waldweben (E. H. Lemare)	2 —
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Götterdämmerung

	n. M.
Siegfrieds Rheinfahrt (E. H. Lemare) . . .	2 —
Trauermarsch (E. H. Lemare)	1 50
do. und Brünnhildes Klagegesang zum Konzertgebrauch über- tragen (E. Stehle)	1 50

Parsifal

Vorspiel zum Konzertvortrag (A. Hänlein) . . .	— 80
do. (E. H. Lemare)	1 —
do. (H. Reimann)	1 —
do. III. Akt (E. H. Lemare)	1 —
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Karfreitagsmusik (H. Schmidt)	1 —
do. (E. H. Lemare)	1 —
do. (W. J. Westbrook)	— 80

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Siegfried-Idyll (E. H. Lemare)	1 80
Albumblatt (Es-dur) (R. Coss-Gustard) . . .	1 20

ALEXANDRE GUILMANT

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A. E. HULL, W. CARL, J. BONNETT und A. W. POLLITT

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EDWIN H. LEMARE

Transcriptions pour Orgue.

ELGAR, E. Sursum corda (Élévation), Op. 11
— Salut d'amour (Liebesgruss), Morceau mignon Op. 12
— Gavotte

GOLDMARK, C. Symphony „Ländliche Hochzeit“: Im Garten
— do. do. Finale

HUMPERDINCK, E. Hänsel und Gretel: Vorspiel
— do. Traum-Pantomime

LISZT, F. Sposalizio (Années de Pélerinage)

NEVIN, E. Schlummerlied

ROSSINI, G., Stabat mater: Cujus animam
— Stabat mater: Quis est homo

RUBINSTEIN, A. Rêve Angélique (Op. 10, No. 22)

WAGNER, R. Siegfried-Idyll

— Waldweben (Siegfried)

— Parsifal, Prélude Act I

— id. id. Act III

— Charfreitags-Musik

— Die Meistersinger von Nürnberg, Vorspiel Act I

— Götterdämmerung: Siegfried's Rheinfahrt

— Trauermarsch

— Meistersinger: Vorspiel des III. Aktes

— Walküre: Ritt der Walküren

— Wotans Abschied und Feuerzauber

— Rheingold: Walhall

— Walther's Preislied

No. 29

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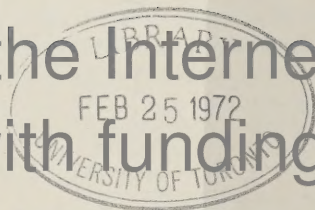
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DIE WALKÜRE

R. Wagner.

Wotan's Abschied und Feuerzauber.

IV. Solo (Reeds)
III. Sw. (Full)
II. Gt. (Diaps. 8 ft.)
I. Ch. (Full with Trem.)

transcribed for the Organ
by EDWIN H. LEMARE.

Sehr bewegt.

MANUAL.

PEDAL.

MANUAL.

PEDAL.

f III Full

Tromboni Tuba

cresc. *ff*

I-III

III

I

III

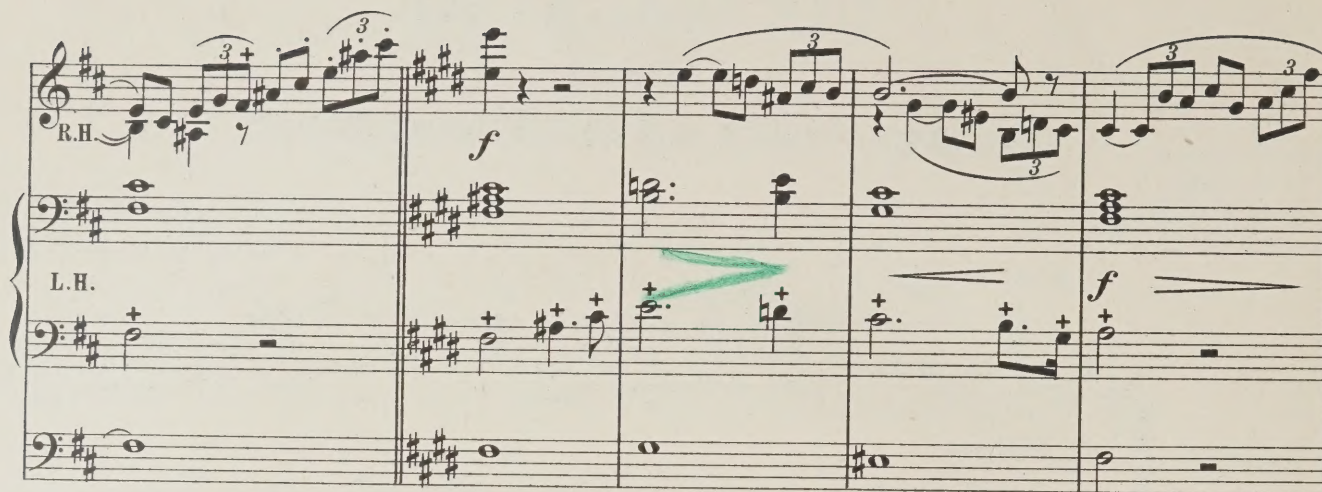
I (8 ft.) Viol.

R.H.

III

mf II

L.H.



First system of a musical score. The right hand (R.H.) is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with triplets and a fermata. The left hand (L.H.) is in bass clef with the same key signature, featuring a bass line with triplets and a fermata. A green arrow points from the first measure of the L.H. to the second measure. The system concludes with a forte (*f*) dynamic marking.



Second system of the musical score. The right hand (R.H.) is in treble clef with a key signature of two sharps. It contains a melodic line with a crescendo (*cresc.*) marking. The left hand (L.H.) is in bass clef with the same key signature, featuring a bass line with triplets and a fermata. The system concludes with a forte (*f*) dynamic marking.



Third system of the musical score. The right hand (R.H.) is in treble clef with a key signature of two sharps. It contains a melodic line with a triplet and a fermata. The left hand (L.H.) is in bass clef with the same key signature, featuring a bass line with triplets and a fermata. A section marked with a Roman numeral *III* and the instruction *rit. e dim.* (ritardando e diminuendo) begins in the second measure. The system concludes with a forte (*f*) dynamic marking.

Sw here of

R.H.

L.H.

più p

Ch softness

pp

molto cresc.

f

pp

Sw 3

R.H.

cresc. *f* *dim.* *p*

L.H.

Ch 2

cresc.

f *molto cresc.* *III (8 & 4)*

8 ft. only

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano (fp) and includes a crescendo (cresc.) marking. The notation features complex arpeggiated figures in the right hand and sustained chords in the left hand. Fingerings of 5 are indicated for several notes.

Second system of musical notation. The key signature remains three sharps. The right hand continues with arpeggiated patterns, while the left hand features a trill (tr) in the final measure. Fingerings of 5 are indicated throughout.

Third system of musical notation. The key signature changes to two sharps (F#, C#). The music is marked *f* (forte) and includes a tempo change to *più f* (faster and forte). The notation features complex arpeggiated figures in the right hand and sustained chords in the left hand. Fingerings of 5 are indicated.

Fourth system of musical notation. The key signature changes to one sharp (F#). The music is marked *f* (forte). The notation features complex arpeggiated figures in the right hand and sustained chords in the left hand. Fingerings of 5 are indicated.

Add 16 ft.

(Full Sw.) *Viol.* *ff* *dim.* *Trombe* *mf* *p* *Etwas langsamer.*

piuf

(reduce to soft 8x4)

I-III woodwind

pp *p molto cresc.* *f*

First system of a musical score. The top staff is a grand staff with treble and bass clefs, containing a whole note chord. The middle staff is a grand staff with treble and bass clefs, containing a triplet of eighth notes in the bass clef, marked with a '3' and a '7' above it. The bottom staff is a grand staff with treble and bass clefs, containing a whole note chord. The key signature is three sharps (F#, C#, G#).

strings
II (soft 8)

Second system of a musical score. The top staff is a grand staff with treble and bass clefs, containing a whole note chord. The middle staff is a grand staff with treble and bass clefs, containing a triplet of eighth notes in the bass clef, marked with a '3' and a '7' above it. The bottom staff is a grand staff with treble and bass clefs, containing a whole note chord. The key signature is three sharps (F#, C#, G#).

p *f*
II

Third system of a musical score. The top staff is a grand staff with treble and bass clefs, containing a whole note chord. The middle staff is a grand staff with treble and bass clefs, containing a triplet of eighth notes in the bass clef, marked with a '3' and a '7' above it. The bottom staff is a grand staff with treble and bass clefs, containing a whole note chord. The key signature is three sharps (F#, C#, G#).

p

Fourth system of a musical score. The top staff is a grand staff with treble and bass clefs, containing a whole note chord. The middle staff is a grand staff with treble and bass clefs, containing a triplet of eighth notes in the bass clef, marked with a '3' and a '7' above it. The bottom staff is a grand staff with treble and bass clefs, containing a whole note chord. The key signature is three sharps (F#, C#, G#).

accel. molto cresc. *rall.*

II-I & III

f *più f* Add all 4 ft. *ff* *dim.* *poco a*

32 ft.

III

poco *mf* *dolce* *più dim. poco rall.* (reduce to Celeste & Liebl.) *più p* *Langsam.*

III

R.H. *pp* *p* *II (soft 8 Diap.)*

strings

First system of musical notation, measures 1-3. The system consists of three staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a complex melodic line with many triplets, marked with a piano (*p*) dynamic. The middle staff is in bass clef and contains a simpler melodic line. The bottom staff is in bass clef and contains a bass line. A Roman numeral 'II' is written below the middle staff at the beginning of the first measure.

Second system of musical notation, measures 4-6. The system consists of three staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a complex melodic line with many triplets, marked with a piano (*p*) dynamic. The middle staff is in bass clef and contains a simpler melodic line. The bottom staff is in bass clef and contains a bass line.

Third system of musical notation, measures 7-9. The system consists of three staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a complex melodic line with many triplets, marked with a piano (*p*) dynamic. The middle staff is in bass clef and contains a simpler melodic line. The bottom staff is in bass clef and contains a bass line. A green circle is drawn around the first measure of the bottom staff in the third measure.

Fourth system of musical notation, measures 10-12. The system consists of three staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a complex melodic line with many triplets, marked with a piano (*p*) dynamic. The middle staff is in bass clef and contains a simpler melodic line. The bottom staff is in bass clef and contains a bass line. The system concludes with the instruction *dim. poco rall.* (diminuendo, a little slower).

First system of musical notation, measures 1-3. The music is in G major (one sharp). Measure 1: Bass clef, piano (*p*), *dolce*. Measure 2: Bass clef, *più p*. Measure 3: Bass clef, *pp*. There are triplets in the bass line of measures 2 and 3.

Second system of musical notation, measures 4-6. Measure 4: Bass clef, *pp*, triplet. Measure 5: Bass clef, *pp*. Measure 6: Bass clef. There are triplets in the bass line of measures 4 and 6.

Third system of musical notation, measures 7-10. Measure 7: Treble clef, *cresc.*, II + L.H., III. Measure 8: Treble clef, + R.H. Measure 9: Treble clef, *f*. Measure 10: Treble clef, *dim.*. There is a circled '15' in measure 9.

Fourth system of musical notation, measures 11-15. Measure 11: Bass clef, *più p*. Measure 12: Bass clef, *p*. Measure 13: Bass clef, *pp*. Measure 14: Bass clef. Measure 15: Bass clef, *pp*. There are triplets in the bass line of measures 11 and 12.

ppp

pp¹ woodwind

8 ft. only

pp strings only

pp

16 ft.

R.H.

L.H.

pp

poco cresc.

16 ft.

ppp

più pp

16 ft.

R.H. *mf* *dim.*

L.H.

III *pp* *più pp*

pp *pp* *cresc. molto*

Mässig bewegt.

III *fp*

Tromboni
Tuba *fz*

II (Diaps 8)

f

più p

p

cresc.

f

Tromboni
Tuba

fp

woodwind

I

mf

poco cresc.

dim.

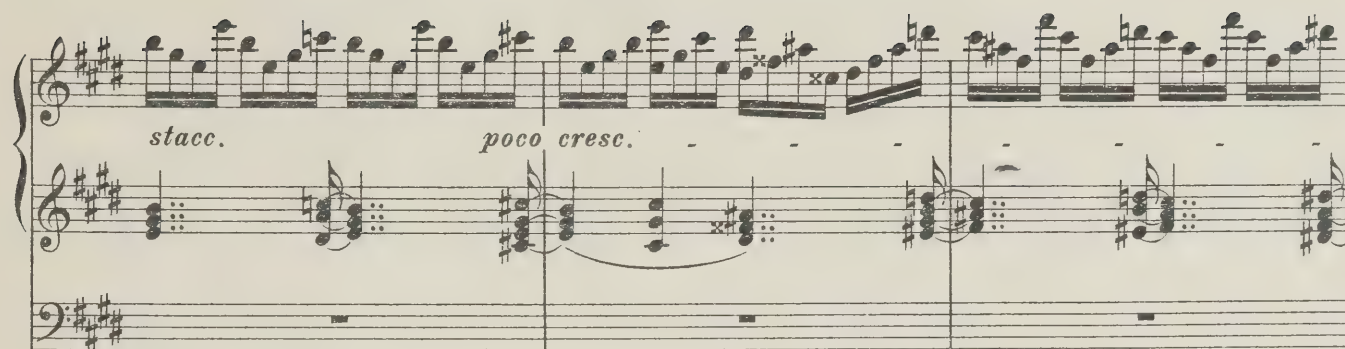
tr

p *cresc.* *II f*

f *III*


f

più f *p dolce* *II (soft 8 ft.) - I (4 ft Flute)* *Arpa Picc.* *III* *Corn* *Woodwind*



First system of musical notation. The treble clef staff contains a rapid, ascending and then descending melodic line with many slurs and ties. The middle staff contains a series of chords, some with slurs. The bass staff is mostly empty with a few notes. The tempo/mood markings *stacc.* and *poco cresc.* are present.

stacc. *poco cresc.*



Second system of musical notation. The treble clef staff continues the melodic line. The middle staff has a few chords. The bass staff is mostly empty. The tempo/mood marking *sempre cresc.* is present.

sempre cresc.



Third system of musical notation. The treble clef staff continues the melodic line. The middle staff has a few chords. The bass staff is mostly empty. The tempo/mood marking *f* is present.

f



Fourth system of musical notation. The treble clef staff continues the melodic line. The middle staff has a few chords. The bass staff is mostly empty.

Ch.to Gt.in

8

ff *dim.* *p* *dim.*

8 ft. only

I (soft 8 & 4 ft.) - III

più p *pp dolce*

III

coupled to II (Diaps. 8 ft.)

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking. The bass clef staff contains a sustained chord. The grand staff is in the key of D major.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a sustained chord. The grand staff is in the key of D major.

Third system of musical notation. The treble clef staff contains a melodic line with a *più cresc.* marking. The bass clef staff contains a sustained chord. The grand staff is in the key of D major.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *ff* (Full organ) marking. The bass clef staff contains a sustained chord. The grand staff is in the key of D major.

Full. coupled to IV (Reeds)

ff

dim.
(reduce to soft Sw. & Diaps. Gt.)

solo to Ped.off.

p +II

p III

First system of the musical score. The top staff (treble clef) features a complex, rapid melodic line with many accidentals. The middle staff (bass clef) has a few notes with a '+' sign. The bottom staff (bass clef) has a few notes. A 'dim.' (diminuendo) marking is present above the middle staff in the second measure.

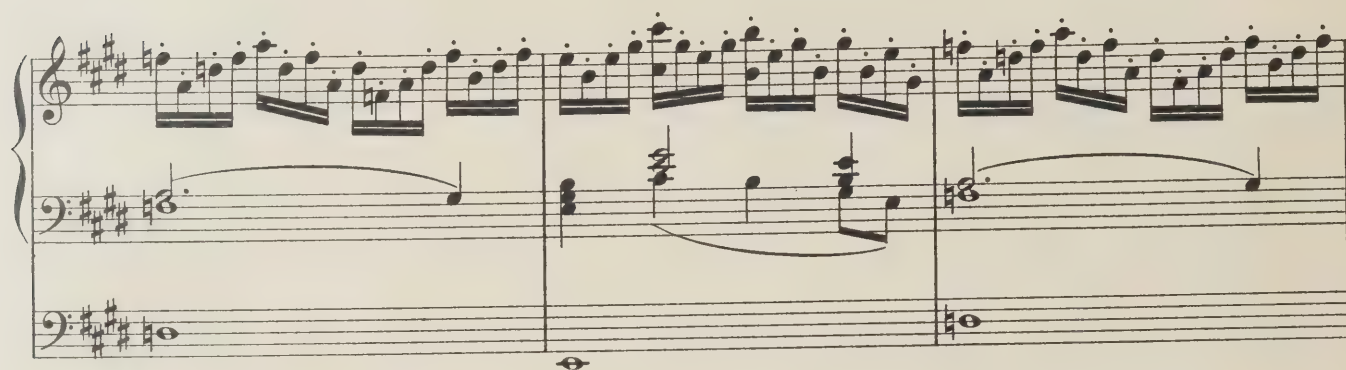
Second system of the musical score. The top staff continues the rapid melodic line. The middle staff has a '+' sign. The bottom staff has a '+' sign. A 'più p' (più piano) marking is present above the middle staff in the second measure.

Third system of the musical score. The top staff continues the rapid melodic line. The middle staff has a '+' sign. The bottom staff has a '+' sign. A 'III (8 & 4ft)' marking is present above the middle staff in the second measure. A 'II (Wald Flute 8)' marking is present above the middle staff in the third measure. A 'III' marking is present below the middle staff in the third measure.

Fourth system of the musical score. The top staff continues the rapid melodic line. The middle staff has a '+' sign. The bottom staff has a '+' sign. A 'I (8 & 4ft Flutes)' marking is present above the middle staff in the first measure. A 'più p' (più piano) marking is present above the middle staff in the second measure.



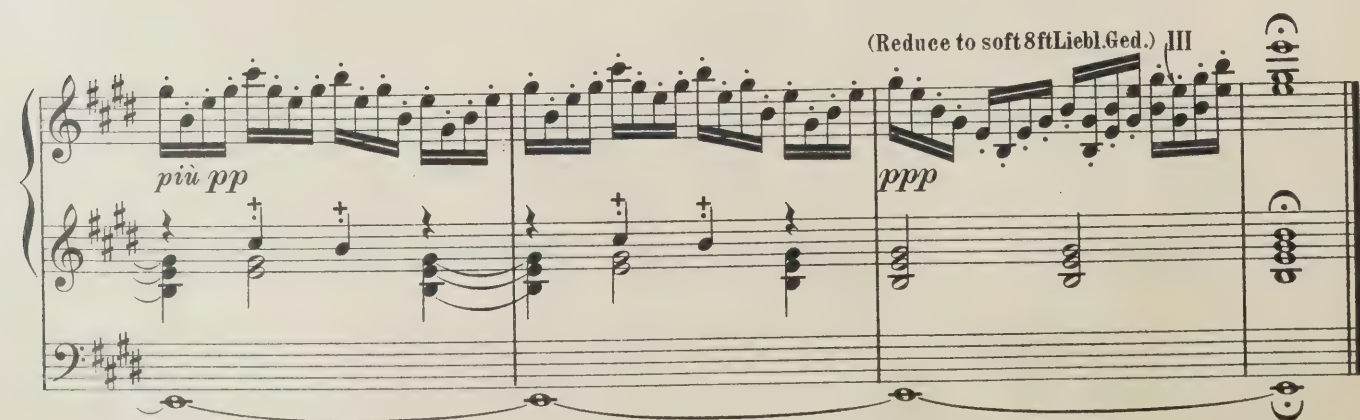
First system of musical notation. The treble staff contains a continuous sixteenth-note arpeggiated pattern. The bass staff features a melodic line with a *pp* (pianissimo) dynamic marking. A large slur spans the first two measures of the bass staff.



Second system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff has a melodic line with a long slur across the first two measures.



Third system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff features a melodic line with a *II* (second ending) marking and a long slur across the first two measures.



Fourth system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff features a melodic line with a *più pp* (pianissimo) dynamic marking. A *ppp* (pianississimo) dynamic marking appears in the final measure of the treble staff. A large slur spans the first two measures of the bass staff. The system concludes with a double bar line and a repeat sign.

(Reduce to soft 8ft Liebl. Ged.) III

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de l'Ecole d'Orgue

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J. LEMMENS.

W. T. BEST.

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BY
W. J. WESTBROOK

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No.

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35. *Wagner, R.* Huldigungsmarsch.
36. *Bordèse, L.* David singing before Saul.
37. *Mozart, W. A.* Non più di fiori (Tito).
38. *Goltermann, G.* Nocturne, Op. 48.
39. *Cherubini, L.* Lauda Sion.
40. *Cherubini, L.* O Deus, ego amo te.
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46. *Righini, L.* Larghetto (Gerusalemme liberata).
47. *Wagner, R.* Charfreitagsmusik (Parsifal).
48. *Goldmark, C.* Bridal-Song (Wedding Symphony).
49. *Widor, Ch. M.* Allegro Cantabile.
50. *Widor, Ch. M.* Marche Nuptiale.
51. *Händel, G. F.* Air: Guardian Angel (Time and Truth).
52. *Mozart, W. A.* Dulcissimum convivium (Litany in E-flat).
53. *Mozart, W. A.* Agnus Dei (Litany in E-flat).
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55. *Widor, Ch. M.* Nocturne.
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Für Harmonium

Die Meistersinger von Nürnberg

Harmonium allein	n. M
Paraphrase, (Kastner, E. Op. 5)	1 —
Einleitung zum 3. Akt — Walthers Preislied (A. Reinhard Szenen aus Wagners Musik- dramen, Heft 1)	1 50

Harmonium und Klavier

No. 1. Vorspiel (Reinhard, A.)	2 50
2. Einleitung zum 3. Akt (Reinhard, A.)	1 50
3. Walthers Preislied (Reinhard, A.)	1 50

Das Rheingold

Harmonium und Klavier

Reminiszens (Kern, L.)	2 —
Einzug der Götter in Walhall (Reinhard, A.)	1 80

Die Walküre

Harmonium allein

Reminiszenzen (Kastner, E. Op. 6)	1 20
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Harmonium und Klavier

Wotans Abschied (Marrivoet, Fr.)	2 —
Feuerzauber (Marrivoet, Fr.)	1 80
Siegmonds Liebesgesang (Reinhard, A.)	1 50

Siegfried

Harmonium und Klavier

Waldweben (Reinhard, A.)	2 50
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Götterdämmerung

Harmonium allein

Trauermarsch (Reinhard, A. Szenen aus Wagners Musikdramen, Heft 1)	1 50
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Harmonium und Klavier

Trauermarsch beim Tode Siegfrieds (Reinhard, A.)	1 50
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Parsifal

Harmonium allein

Vorspiel — Parsifal und die Blumenmädchen — Karfreitagszauber (Reinhard, A. Szenen aus Wagners Musikdramen, Heft II)	1 80
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Harmonium und Klavier

Vorspiel (Humperdinck, E.)	In Partitur	1 20
do. (Reinhard, A.)		2 —
Karfreitagszauber (Reinhard, A.)		1 50
Parsifal und die Blumenmädchen (Reinhard, A.)		2 —
Titirels Totenfeier (Reinhard, A.)		2 —
Die Erlösung (Reinhard, A.)		2 —
Einzug in die Gralsburg (Reinhard, A.)		2 50
Liebesmahl (Reinhard, A.)		3 —
Gralsfeier aus Akt I (Reinhard, A.)		2 50

Träume (a. 5 Gedichte) für Harmonium u. Klavier (Reinhard, A.)	1 20
Siegfried-Idyll für Harm. u. Klav. (Reinhard, A.)	2 50

Für Normal-Harmonium

arrangiert von A. Ritter

Die Meistersinger von Nürnberg

Normal-Harmonium allein

Choral: Da zu dir der Heiland kam	1 20
Hans Sachs und Evchen	1 20
Evchens Besorgnis	1 20
Einleitung zum 3. Akt	1 20
Quintett	1 20
Walthers Preislied	1 20

Normal-Harmonium und Klavier

Vorspiel	3 —
Einleitung zum 3. Akt	2 —
Walthers Preislied	2 —

Das Rheingold

Normal-Harmonium allein

Einzug der Götter in Walhall	1 20
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Die Walküre

Normal-Harmonium allein

Aus d. Liebesszene zwisch. Siegmund u. Sieglinde I	1 20
do. do. do. II	1 50
Brünnhildes Todesverkündigung	1 80
Wotans Zorn	1 20
Brünnhildes Klage	1 20
Wotans Abschied	1 50

Siegfried

Normal-Harmonium allein

Mime und Siegfried	1 80
Mime und der Wanderer	2 —
Siegfried und der Waldvogel	2 —
Siegfried betritt den Gipfel des Brünnhildensteins	1 20
Aus d. Liebesduett zwisch. Siegfried u. Brünnhilde I	1 20
do. do. do. II	1 20

Götterdämmerung

Normal-Harmonium allein

Brünnhildes Abschied von Siegfried	1 20
Siegfrieds Tod und Trauermarsch	1 20
Schluss-Szene	1 20

Parsifal

Normal-Harmonium allein

Vorspiel	1 20
Parsifal und die Blumenmädchen	1 20
Karfreitagszauber	1 80

Normal-Harmonium und Klavier

Vorspiel	2 —
Parsifal und die Blumenmädchen	2 —
Karfreitagszauber	2 —
Einzug in die Gralsburg	2 —
Das Liebesmahl	2 50
Titirels Totenfeier	2 —
Die Erlösung	2 —

Träume (a. 5 Gedichte) f. Normal-Harmonium allein	— 80
do. do. f. Normal-Harm. u. Klavier	1 20
Siegfried-Idyll für Normal-Harmonium u. Klavier	1 20

Arthur W. Pollitt

Original Compositions & Transcriptions for the Organ

- | | | | |
|--------|------------------|----------------------------------|---------------|
| No. 1. | Moszkowski, M. | Canon | Op. 81 No. 1 |
| 2. | Tschaikowsky, P. | Andante from Pianoforte-Concert | Op. 23 |
| 3. | Hambourg, M. | Volkssied | |
| 4. | Oehme, R. | Myrthe, Cortège nuptial | Op. 10 |
| 5. | Crowell, H. | Meditation | Op. 47 No. 3 |
| 6. | Pollitt, A. W. | Gavotte (B-flat) | |
| 7. | Moszkowski, M. | Menuet | Op. 77 No. 10 |
| 8. | Kaiser, H. | Credo | |
| 9. | Tschaikowsky, P. | None but the weary heart | |
| 10. | Tschaikowsky, P. | Canzonetta, from Violin Concerto | Op. 35 |
| 11. | Pollitt, A. W. | Sonata (C-minor) | |
| 12. | Schütt, E. | Romance | Op. 38 No. 2 |
| 13. | Arensky, H. | Près de la Mer | Op. 52 No. 3 |
| 14. | Moszkowski, M. | Mélodie | Op. 77 No. 9 |
| 15. | Moszkowski, M. | Intimité | Op. 77 No. 5 |



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arr.]
Die Walküre

Music

